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JUNE, 1925

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Gothic Architecture in Italy

By Mary F. Nixon-Roulet

It was not until the Thirteenth Century was well under way that the pointed manner began to push itself into Italy, a country up to that time admirably well suited with the excellence of her own round-arched style, as displayed in the churches of Lucca, Verona and Modena.

Gothic not being indigenous to the soil of Italy, not a native manner, as it were, nor

forth by the genius of or of nation," Italian- s imitative in form, and is said to have been ed by German or influence. It has been o, to have copied Gothic rom without, with no lization of their spirit, have always concealed ere a trace of the classic f earlier days. There things criticised about thic, its "incomplete- compared with French ack of homogeneousness atural style. Round are interpolated with ones, the fine pointed of France are wanting, rs are angular and one never finds in Italy a hic outline of exterior, churches do not gather he magnificent central soaring pyramidally e western ones."

these criticisms it must inferred, however, that alo-Gothic buildings are utiful; on the contrary, among the most beauti- he world, but the char- them is quite as differ- n that of Rheims, Char- Amiens, as the climate ountry differs from that ce, and the character of an differs from the gay v^{iv}ant Frenchman.

is about these Italian a tendency to breadth rather than height which the general effect less sublime, perhaps, but gives "feeling of repose produced by vast and free extent atains," and while the adaptation of Gothic in Italy utable, less successful than in France, Germany, or ain, Italian refinement readily prevented any mangling architectural principles.

Italian churches the buttresses are not coherent e rest of the architecture—a climatic feature of ign, without doubt, since they are small and

exclude the sun, and the windows are smaller than in the French churches. There is less appreciation of the stained glass which leads to the French churches such enhancing of artistic values, the small windows have no stone traceries, the towers are usually isolated, the dome is at the conjunction of nave and transept.

The exteriors have not the severe purity of French-Gothic churches; they are richly ornamented especially the facades,

frequently in parti-colored marbles of exquisite hues, the polychromatic tints appealing to the Italian love of color, often criticised by the lovers of the snowy billows of the French cathedrals, not realizing that "it is the purest and most thoughtful minds that love color the most."

The salient points of Italian-Gothic, by which it may be differentiated from other styles, are few and simple. In it we find cloisters where arcades are carried in delicate, clustered shafts, as in St. John's Lateran and St. Paul's, in Rome, *campaniles* divided by a number of string courses into stories, and in the interiors, no clerestories and fewer piers, the Italian architects employing only what were actually necessary and using pilasters merely for ornament. Often we find instead of "the tall and narrow compartments of the true Gothic, only arches of exceedingly wide span, springing from piers of every strange form, clusters with Corinthian capitals and there is usually no triforium, often, only a circular aperture in the vaulting space."

If one considers these attributes in the light of architectural mistakes, they were redeemed by the beauty of carvings with which the pillars are decorated and by the luxurious

frescoes and color which adorn the walls, noted examples of this being said to be found in their entirety in the church of St. Francis of Assisi and in the Certosa near Pavia, at which latter place one has been said to "forget miserable architecture in richness and brilliancy of decoration."

The grand exponents of the style, as evidenced in the monasteries of Subiaco, Monte Cassino and Fossanova, were among the first to take up the pointed manner, but these monastic Gothic churches were rather circumscribed, and it was impossible with a monastic simplicity of plans to exhibit



Duomo del Santa Maria del Fiore, Florence

all the sublime features of the great French-Gothic cathedrals. The French influence, however, is everywhere over Italy. Of the monastic examples, that of Chiara vallée de Castagnola is considered the earliest specimen, still existent, of the Franco-Italian form of Gothic. It has, in plan, "a Latin cross with aisles and nave of six bays, a transept with a square bay at the crossing, and two bays in each arm, of which the outer one projects beyond the aisle wall, and a small choir in two bays flanked on each side by two chapels corresponding to the bays of the transept arms."

The church is French-Gothic in ideal, yet not so much so as that of Fossanova, which was founded by the Benedictines, but remodelled by the Cistercians under St. Bernard of Clairvaux, who built over the church after the French-Gothic style. The edifice is two hundred and ten feet long by ninety-four feet wide, cruciform in plan, its interior revealing a reserved simplicity, with pointed arches and columns of marked severity, while "the piers of the nave arcades are square, with simple, engaged columns on three sides carrying the arches of the nave and the transverse arch of the aisle, while on the fourth side—that next the nave—a pilaster rises to the spring of the nave vault, bearing on its face an engaged vaulting shaft, which springs, not from the floor, but from a corbel some eight feet above it, and rises to take the spring of the transverse arch of the nave."

The exterior is less French in character, yet it reminds one of the Cistercian churches of the Land of the *Fleur de Lys* of the same period. Its western facade has a beautiful portal above which is a superb wheel window, eighteen feet in diameter, with foliated centre, from which slender and graceful columns extend into interlacing arches, above the window rising a gable of severe plainness.

The first Italian-Gothic church outside of the monastic churches already considered, is thought to be that of St. Andrea at Vercelli erected about 1219, by Cardinal Bichiari, once Papal Legate to France and England, whence he imported to Italy, together with a bias toward the Gothic manner, an architect, one John Brighenz by name, who built St. Andrea, at the order of the Cardinal.

The main hints of the Gothic influence are found in the choir, which has pointed windows with splayed jambs, surmounted by a rose window, and in the nave and aisles, which "are in six bays with sharply pointed nave arches, springing from circular piers surrounded by eight engaged shafts which take the spring of the arches and vault ribs," which one finds also in the cathedral of Laon.

The exterior of the cathedral is almost entirely Romanesque, with however, the strong Gothic feature of buttresses and flying buttresses. The latter seem to fairly leap from the summit of the buttresses, and unite them with the clerestory, which might have been the precursor of the French-Gothic manner in Italy had the temper of the Italian mind or the character of the people been such as to welcome the true Gothic forms in their entirety.

A more important link in the architectural chain is forged in the building of the church of St. Francis at Assisi, dating from 1228, which has been unflatteringly, even scoffingly described by Freeman as possessing "flat soffits, square abaci,

Corinthian capitals, a Lombard campanile and flat un-Gothic facade." While the church is far more rich in its paintings than for its architecture—a marvellous display of color adorning the walls in the frescoes of the *Poor Man of Assisi* (attributed to Giotto) there, there, as it were, sub-conscious Gothic influence, though there is certainly, no prototype for this church in any country of the world.

The exterior of St. Francis shows few traces of Gothic, save in the portal which has double pointed arches, a broad arch, still pointed, and a superb rose window. One is tempted to characterize the style as Lombard Gothic temptation, rather than Italian-Gothic, since the exterior is the Lombard gable, the typically Lombard tower into four *etages* of panels, the Romanesque arched belfry topped, all are placidly unconscious of any Gothic influence.

The fame of St. Francis naturally influenced the surrounding country and there are numerous examples of churches which have been built in style, notably that of Chiara. Other churches showing Gothic features languidly and with half imitation of the manner than with any real feeling of the Gothic feeling. Pietro at Arezzo, noted, however, for its marvellous marble altar in the Gothic style, designed by Nicolo Pisano, a masterpiece of the most wonderful bas-relief set into panels—separated by niches, with exquisite terminating in pinnacles and openwork trefoils of remarkable beauty.

The church of Santa Novella, at Florence, is an example of the church which showed Gothic features as well as St. Francis at Assisi and the famous church of St. Maria Sopra Porta at Rome.

One is so accustomed to think of the Gothic connection with the cold white interiors of churches and cathedrals that it is difficult to trace Gothic forms glowing, colorful in Italy. St. Maria Sopra Porta, erected above the old temple of Mars, is the only church

with a recognized Gothic style, yet so distracting is its beautiful loveliness that one must study out the Gothic detected in the general arrangement of the church, the arching, the tri-partite columns and the vaulting.

Passing over the Gothic manner of St. Anastasia at "with its spacious and general elegance of design," Martino at Lucca, described as "a happy compromise between two styles," we arrive at Siena's wonderful cathedral, the greatest Italy's most ambitious work since the cathedral of Florence.

Few Italian ecclesiastical buildings have been so successful, about none has there been a wider divergence of opinion, than this cathedral of the Sienese. One form is that it is impossible to understand why the arched interior of the cathedral could be considered for the three-pointed windows of the bays are its Gothic features, while again we read "the effect is Romanesque, and the pointed arches of the greater choir of Florence and Bologna do not bring them nearer to the Gothic character."

The exterior of the church of Siena, however, is in the Gothic and may be considered as the perfect exposure



Interior, Duomo del Santa Maria del Fiore, Florence

the Italian who knew and loved the Gothic manner, ly adorned as it is, the facade is elegant and impres- sively so as it is reached by a wide flight of marble ing from a spacious plaza, with none of that conf- ed huddled buildings which so frequently mars one's French cathedral. Taken in detail, perhaps, we miss ic touch, yet about the whole there is a distinctly lavor. The western front has recessed doorways, pointed gables, richly crocketed and separated d niches. A huge window is set between the light hich rise from the angle buttresses and terminate elaborate pinnacles. Above the windows rises an gallery adorned with statues, and above this the minates in a sharp gable, flanked by pinnacles and with carvings and statues.

des of the church are plain Gothic, with pointed win- into buttressed walls in both triforium and clerestory, statues rise at intervals e line of the roof.

acade of Siena is a dis- ent to many travellers, so to those who have there to find Italian- its best. cathedral of Siena was ne has said, "with the of Gothic architecture," colorful phases give no the emotional uplift of y Gothic cathedrals of reaching heavenward e plains, for here color, and the outline of the ns lies all around.

st not be gathered from icisms, that the Duomo a is not beautiful. It its tawny hues above the rose-crowned houses of ent town, like a watchful n, fair as the Virgin for as named, "Il Duomo eata Virgo Maria," fit or Duccio's marvellous ce of Our Lady—"Las ."

acade of the Duomo of a cathedral usually with that of Siena or ed to it, is "noble and n design, in decoration, ; and sculpture has been ere with very happy ef- aringly and of a better ler kind."

who are inclined to the incompleteness of ian-Gothic style, should the facade at Orvieto with that of the church of St. Lyons; for setting aside the peculiarities of Italian and ornamentations, one can readily interpret the as having been almost identical.

reat fault to be found with these Italian facades is fail to forecast what the eye will see upon entering ch, for the centre gables being higher than the roof, rs merely ornaments, one has scant idea of the in- teret there is much to admire in this especial cathedral, color schemes are mong the most wonderful in the eed, "no monument in Italy can show such a lovely of marbles shading off into delicate yellows and those which surround the great doorways and form y for the mosaics."

from 1290 the reliefs about the four piers of the f the western facade are as fine as any sculpture in and they commemorate the "Miracle of Bolsena and he Orvietan devotion to the Mystery of the Incar- and its completion in the Holy Eucharist, and there is ous graciousness about all the carvings.

different from these churches is another church of

the period, Gothic, too—that of the "Frari," in Venice, in which city of the Lagoons usually art has been independent and little influenced by the rest of Italy.

*"Art thrives most
Where commerce has enriched the busy mart,"*

and Venice, Queen of the Adriatic, whose galleys sailed the Eastern seas and brought back the "wealth of Ormuz and of Inde," was rich in wonderful treasures of ecclesiastical art.

There, Byzantine influence had waned, and the devotion of the Venetians to St. Marks—carried to the extent of levying a tax upon every outgoing Venetian merchant fleet to bring home some marvellous treasure for its adorning, had prevented the furore of church building felt in other Italian cities, so that the time was ripe for new churches when the Gothic entered the public eye.

The Franciscan church of "St. Maria Gloriosa dei Frari" was begun in 1192. Its exterior is rugged rather than elaborate. It is cruciform, and its gabled fa- cade has the peculiarity of not being separated into stories, but of having an almost unbroken sweep to the top peak of the gable. The doorway is pointed Gothic, the simulated gallery at the summit of the gables, tri- forium and clerestory is foli- ated; the single campanile at the north transept rises in two etages into a charming open bel- fry with three arches beneath the octagonal top. The east end displays the most Gothic effect, for the apse, with two tiers of pointed windows, gives an effect of "height, breadth and simpli- city." The windows are in a style purely Venetian. They are "in two stages, the height being divided in the middle by a trans- om with tracery and the breadth by columnar mullions. The arch head is also filled with tracery and the tracery of the transom gives a peculiar richness to the composition."

The vaulting of the interior is Gothic and springs from be- low the crown of the nave arches. It is simple, quadri- partite vaulting and "clustered shafts rise from the nave piers, or in the aisles from pilasters resting on corbels."

In all beautiful Italy—land of beautiful scenes—there is no fairer sight than the city of Florence, poetically termed "a lily in the midst of a garden of wild flowers," where the silver ribbon of the Arno winds neath bridges four to verdant Tuscan meads, and where, above cream-hued, red tiled houses, quaintly artistic, and flowering, fragrant gardens, the cathedral of "Santa Maria del Fiore" in its stately loveliness, rises against the splendid sweep of the stately Apennines.

The cathedral, the "Duomo del Santa Maria del Fiore," is the gem of Florence, city of Our Lady, where even today the Angelus bell a-ringing in the soft Tuscan twilight, tiny tapers to the Blessed Virgin are alight at the street corners, and lovely, gentle statues of her smile down upon us in matchless della Robbian manner, from sheltered niche.

Lawrence Hutton, who of all modern travellers seems best to understand the Italian nature and hence the art of the country, has said "To compare an Italian church with a French cathedral would be to compare two altogether dif- ferent things, a fault in logic and in criticism, the unforgivable sin, for a work of art must be judged in its own category, praised only for its own qualities, blamed only for its own



Orvieto Cathedral

defects. Without the wonderful romantic interest, the mysticism and exaltation of such a church as 'Notre Dame d'Amiens' or the more resolute and heroic appeal of such a stronghold as the cathedral of Durham, the Cathedral of Florence is more human than either, the work of a man who would thank God that he was alive and glad in the world."

The churches of Italy—church loving nation—were always designed to hold vast crowds of people; they were buildings where a whole city could hear Mass, or listen to an eloquent sermon. When the Holy Father, Pius X, first saw Santa Maria del Fiore he called it "a place where one may pray," and that, after all, is the test as to whether a church—the House of Prayer—has fulfilled her mission. "Not a place to think in," says Mr. Hutton, "as is St. Peters; not a pantheon like Westminster Abbey or Santa Croce; it is the beautiful house where God and man may meet and walk in the shadow as a child with his father."

Begun in the year 1298, upon the site of an earlier church, the Duomo was completed under Brunelleschi in 1434. The facade, however, was not finished until as late as 1887, and it is considered the most important work of art in Italy. It is composed of tri-colored marbles, Carrara in all its snowy loveliness, green from Prato and cream Maremma.

Three portals are divided by statued niches, in their Gothic gables, exquisite carvings, indeed the four stages of the facade lend matchless opportunities for statuary, bas reliefs, crocketed arches and mosaics. Above the gable of the main portal is a matchless wheel window, deep set in a carved framework which accentuates its beauty, the whole enclosed in a square framework (a peculiarity of the Italian-Gothic style) and above this the pointed gable rises in elegantly carved arcades. The sides of the building are of tri-colored marbles, set with long, narrow windows, and the doors are magnificent sculptured monuments of carving. The choir is curious and interesting. It shows a "tri-foil choir with pentagonal outline, heading a body with only four enormous bays" and over all the magic of Brunelleschi's dome reigning supreme.

Entering the Duomo through the main portal, blinded for a moment's space by the transit from the gorgeous sunlight of the Piazza, one holds one's breath at the solemn magnificence of the wonderful nave, with its soft yet warm light described as "that sparkling, golden, dancing shadow of a day of Spring in an old olive grove not far from the sea," and one sees the church, perfect—complete—the embodiment of the love and devotion of an artistic people.

Beside the Cathedral

*"Giotto planted
His campanile, like an unperplex
Fine question heavenward, touching the things granted
A noble people, who, being greatly vex
In act, in aspiration kept undaunted,"*

one of the most marvellous towers in all the history of architectural verities.

This "startling bell tower Giotto raised" was begun in 1224, and at the death of Giotto in 1336, Taddeo Gaddi continued the building, later Pisani worked at it and finally Talenti completed it in 1342.

Ruskin called the campanile "the model and mirror of perfect architecture" and said "the character of Poet Beauty occur more or less in different buildings—one and some in another—but altogether—all in their possible relative degrees they exist, as far as I know in one building the world ever knew—the Campanile Giotto at Florence."

Not only Ruskin has praised this Gothic tower but the scholar and poet have sung the praises of it as it rises in Gothic loveliness—

*"The Lily of Florence, blossoming in stone,
The builders' perfect and centennial flower,
That in the night of ages bloomed alone
But wanting still the glory of the spire."*

and it is ever considered the master's greatest work,

*"The Duomo's fit ally—
Completing Florence, as Florence Italy."*

The cathedral of Milan has been said to be the only church in all Italy which can compare with the tran-

septs of ecclesiastical architecture. It is justly considered one of the most beautiful buildings in the world and has been written about as nobly, than almost any other Christian church. The possible comparison of St. Peters.

There are, of course, varying opinions as to its regard. It is considered a more spectacular than devoted some, while others speak of the softness of its white marble in rapture at the heavenly beings.

*"White were
the summits
Blanc,
When noon-
leys wit
mountain
Like a heave
titude*

*Crowning some specular mount of Paradise
Throng'd the angelic concourse robed in stone
The sun, ascending, in their faces shone."*

One critic says that the Duomo is "the marble mountain of Italy," another calls its style the "frolic architecture of snow;" one says that it has "a grove of pinnacles and garden of statues," a third that it is unique of its kind, another that "it is the last of the great monuments of Gothic style in Italy, and there are few churches in Europe of which the effect is so imposing." Admired of all, criticised by architects, the Duomo of Milan, architecturally is an elegant compromise between the northern and southern manner, the former predominating, and if architecturally indeed "frozen music," that of Milan's cathedral is phony in snow.

Building intermittently for two hundred years, French, though many attribute its original design to a German architect, von Gemunden, added to at various intervals, the last pinnacle—that terminating the lantern, completed in the eighteenth century, since 1394 the cathedral has fully grown into perfection.

Built on the plan of a Latin Cross, 494 feet by 250 feet, five aisles—twenty-five feet wide—a nave fifty feet wide, the piers, the church is of magnificent dimensions. The exterior has not the mighty spires of French or



Milan Cathedral

churches; the interior is un-Italian in composition, high, narrow arches, nine in each arcade of the which is thus divided into oblong bays, those of the square. The transepts have a single aisle on the central space, and the choir is formed by two aisles like those of the nave with an octagonal apse which the inner aisle of the nave is continued. Com- pletely of white marble from the quarries of (which Gian Galeazzi Visconti gave in perpetuity to the chapter) the snow-white edifice rises aloft upon a plain, unlike the gay, multi-colored marbles of Italian churches, apostrophised by Tennyson in the lines—

*O, Milan—O, the chanting quires,
The giant windows 'blazoned fires;
The height, the space, the gloom, the glory!
A mount of marble and a hundred spires."*

The interior—"frosted like a birthday cake"—is one of the most exquisitely sculptured churches in the world and is of a manner and feeling, despite its classic facade. The marbles of Milan cathedral have been said to "bury

of money in its which are en," and whole of rarest Car- have been used to the ornaments columns, pin- reliefs, niches, and if hundreds of statues were the eye might the effect of shining ones and t in the splen- e.

nificant, broad steps in red leads up to the of the main fa- cere five doors the five aisles, e doors gleam- e magnificent with glass by The portals rated by huge ornamented at e in basso-re- d rising into of frost- erminating in

lace-like spires or needles, crowned with statues. hundred "adorn the facade and stand in rows which confound the verticle direction of the architecture; the eye naturally runs up the channelled buttresses, windows, with their long mullions of flamboyant and the lateral spires, and can never keep in the line of the Greek entablature."

snow-white spires above the lace-work of the roof "a troop of lifting spears" marching like Velasquez' of Breda," watched over and attended by attendant knights and kings—and the frost—needles of the

*a needles, greenly white,
rusting through the higher strata their points so
atal keen,
ching and breaking and changing
wonderful play of light—"*

the octagonal dome like the spears of St. Michael archangel host.

Attendant upon the central spire—a hundred and thirty feet of slender perfection rises above the roof of the dome to be crowned by a strikingly beautiful statue of Our Lady.

The whole exterior is a wonder of snowy carving which inspired the poet to wonder, saying,

*"The delicate stone tracery
From base to final, climbing toward the sky
While saint and angel countless niches fill—
If naught more holy than mere craftsman's skill
Had wrought this fine, lace-like embroidery
Of marble, and with lavish industry
Toss'd fruit and flower at his fantastic will
About, around, in fairy showers y—spret;—
No—this profusion of ethereal beauty
Sprang from a softer influence than duty,
By reverent love the plan was fashioned;
By earnest love the plan obedient was chiselled,
Prankt it in tenderest embodiment."*

The interior of the cathedral is a marvel of coloring. The marbles of Lago di Maggiore in the softening hands of Time

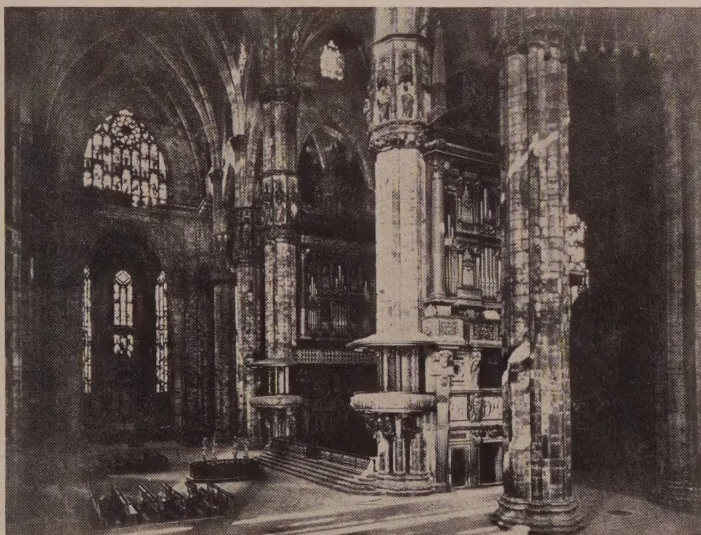
assume the cream-tinted hues of old ivory which, in this case are the more exquisite in contrast to the pavement of the cathedral which is laid in mosaics of white, red and old blues, and softened by the mellowed light of the mullioned windows.

The classical western windows are lighted up with the glowing twilight above the dim vistas of the ivory-tinted aisles, solemn, elevating, awe-inspiring, few churches on earth impress one with such a sublimity of humility and devotion.

"In the Duomo of Milan," says a writer, oddly enough, a Protestant, "we understand the wondrous effect produced by the arrangement of light and shadow to perfection,

which, during the daily course of the sun, is seen here in the most enchanting manner, every moment producing a fresh effect. First, there is the burst of light as the Eastern end, where the whole choir and apse are illuminated from the rising sun; then the Southern transept and aisles receive the reflection of noonday, the light gradually passing around till the Western windows are lighted up with the glowing tints of sunset, every capital with its coronal of niched figures catching the warm light which penetrates the choir, now wrapt in sombre shade, till imperceptibly fading, fading as twilight comes stealing on, each detail becoming less and less distinct, the whole perspective is lost in general obscurity relieved only by the six great candles on the High Altar, the pair of seven lamps pendant at the entrance of the church, the lamp high up in the rood-beam marking the presence of the Nail of the True Cross, and the four burning at the sepulchre of St. Charles Borromeo, beneath the great dome."

Such is the Duomo of Milan—Italy's greatest Gothic cathedral—the largest and richest church of the Middle Ages—even today a dream of lace-like, frost-woven loveliness fitting shrine for the Perfection there enshrined!



Interior, Milan Cathedral





MARBLE ALTAR, OUR LADY OF POMPEII CHURCH, CHICAGO, ILL.

Rev. Chas. Fani, Pastor

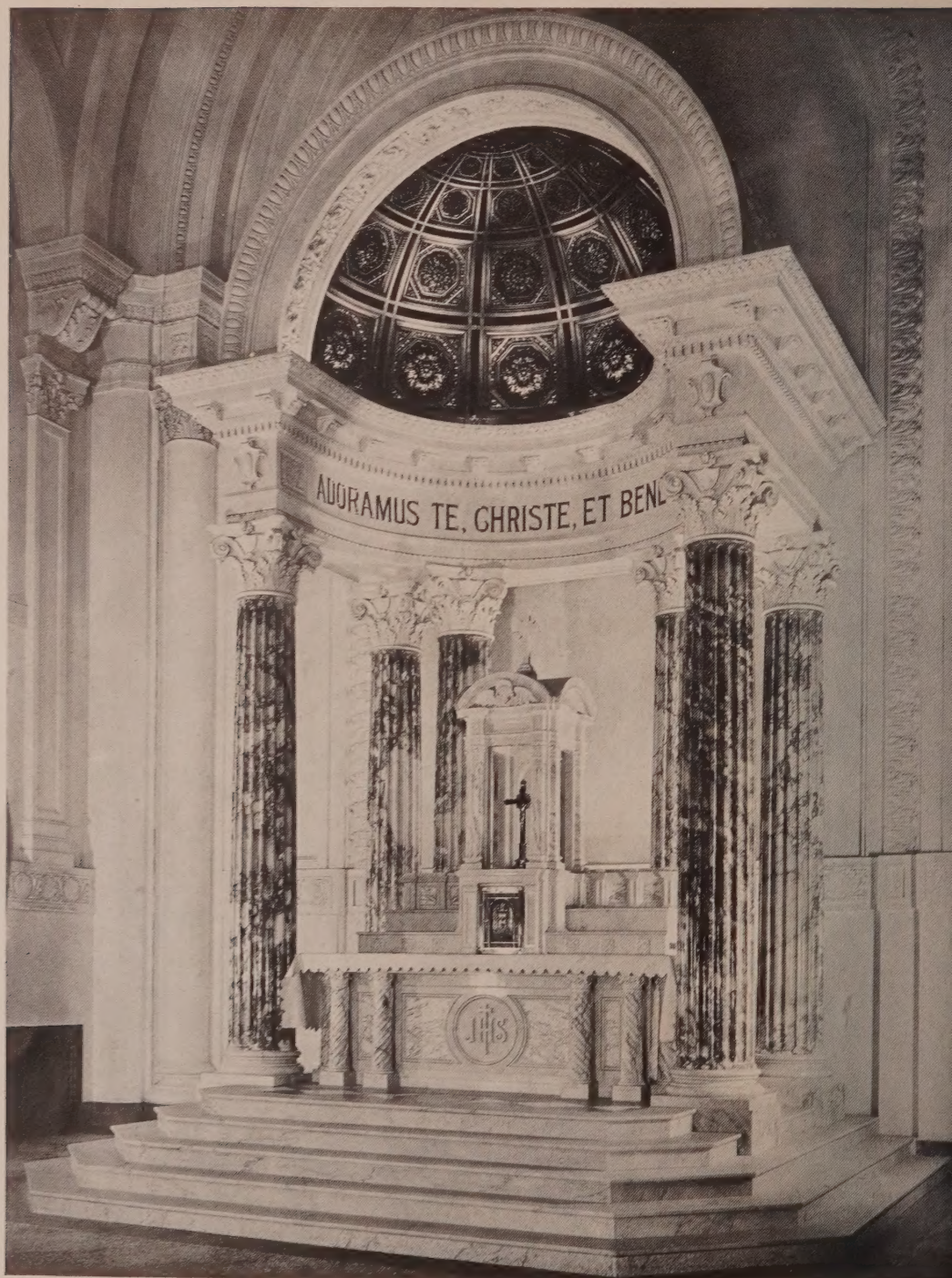
Marvelous colorings of delightfully varied marbles made doubly resplendent by mosaics artfully executed to this splendid Byzantine expression a most inviting appeal. It is a marble altar of unusual beauty from the studios of Daprato Statuary Company. Designed in collaboration with Messrs. Worthmann & Steinbach, Architects, Chicago.



MARBLE ALTAR, ST. PASCAL'S CHURCH, CHICAGO, ILL.

Rev. Geo. Heimsath, Pastor

le masterpiece that reveals symmetry of design and beauty of execution. It is made of white Carrara marble with columns of Breccia Violetta and panels of Paonazzo. Specially designed and executed by Daprato Statuary Company, Chicago, New York, Pietrasanta, Italy.



BALDACHIN ALTAR, HOLY CROSS CHURCH, CHAMPAIGN, ILL.

Rev. Wm. E. Frawley, Pastor

An altar of striking beauty executed in selected Carrara marble, with Baldachin of Rigalico and interior of shaded gold and polychrome. Produced in its entirety in the studios of Daprato Statuary Company, Chicago, New York, Pietrasanta, Italy. Design by Zachary T. Davis, Architect, Chicago.



MARBLE SIDE ALTAR, HOLY CROSS CHURCH, CHAMPAIGN, ILL.

nious, chaste and elegant. A beautiful altar exquisitely executed. Produced in the studios of Daprato
utuary Company, Chicago, New York, Pietrasanta, Italy. Designed by Zachary Davis, Architect, Chicago.



MARBLE ALTAR, MT. MARY'S ACADEMY, LITTLE ROCK, ARKANSAS

Delightfully individual in the originality of design and execution this splendid little marble altar reveals every line the work of skilled artists. It is a production of the studios of Daprato Statuary Company, Chicago, New York, Pietrasanta, Italy.



MARBLE ALTAR, ST. MICHAEL'S CATHEDRAL, CHATHAM, ONT.

of towering spires, rising gracefully in a design of exquisite artistry. Beautifully carved, it is also wonderfully enriched by inlaid colored marbles. Produced in its entirety in the studios of Daprato Statuary Company, Chicago, New York, Pietrasanta, Italy.



Copyright, 1925, by Daprato Statuary Company

New design Station of the Cross executed in Rigalico and decorated in ivory finish, artistically shaded. This illustration will be seen the striking richness of detail made possible by double-tone ivory when handled by skilled artist. It is another original production from the studios of Daprato Statuary Company.



STAINED GLASS WINDOWS, ST. CHARLES BORROMEIO CHURCH, DETROIT, MICH.

in the above windows the excellent achievement of Daprato studios in producing beautiful pictorial effects without in any way diminishing the light of the church interior. These glorious windows, sparkling with brilliant translucent colors are made wholly of antique glass.



MARBLE MAIN ALTAR, SACRED HEART CHURCH, DENVER, COLO.

Rev. C. A. McDonnell, S. J., Pastor

Serene, inspiring and lovely, an altar in pure Gothic style admirably designed and executed. It is an example of the superior type of altar that is furnished by the studios of Daprato Statuary Company.



MARBLE SIDE ALTAR, SACRED HEART CHURCH, DENVER, COLO.

quisite perfection of both altar and statue is typical of Daprato quality. Specially designed and executed by Daprato Statuary Company, Chicago, New York, Pietrasanta, Italy.



MAIN ALTAR, ST. FRANCIS CHURCH, SAN FRANCISCO, CALIF.

Rev. P. T. Collopy, Pastor

Here is an altar of artistic loveliness, executed in a combination of marble and scagliola. The lower part, including tabernacle, is of marble, while the reredos and rood screens are of scagliola. Especially designed and executed by Daprato Statuary Company, Chicago, New York, Pietrasanta, Italy.



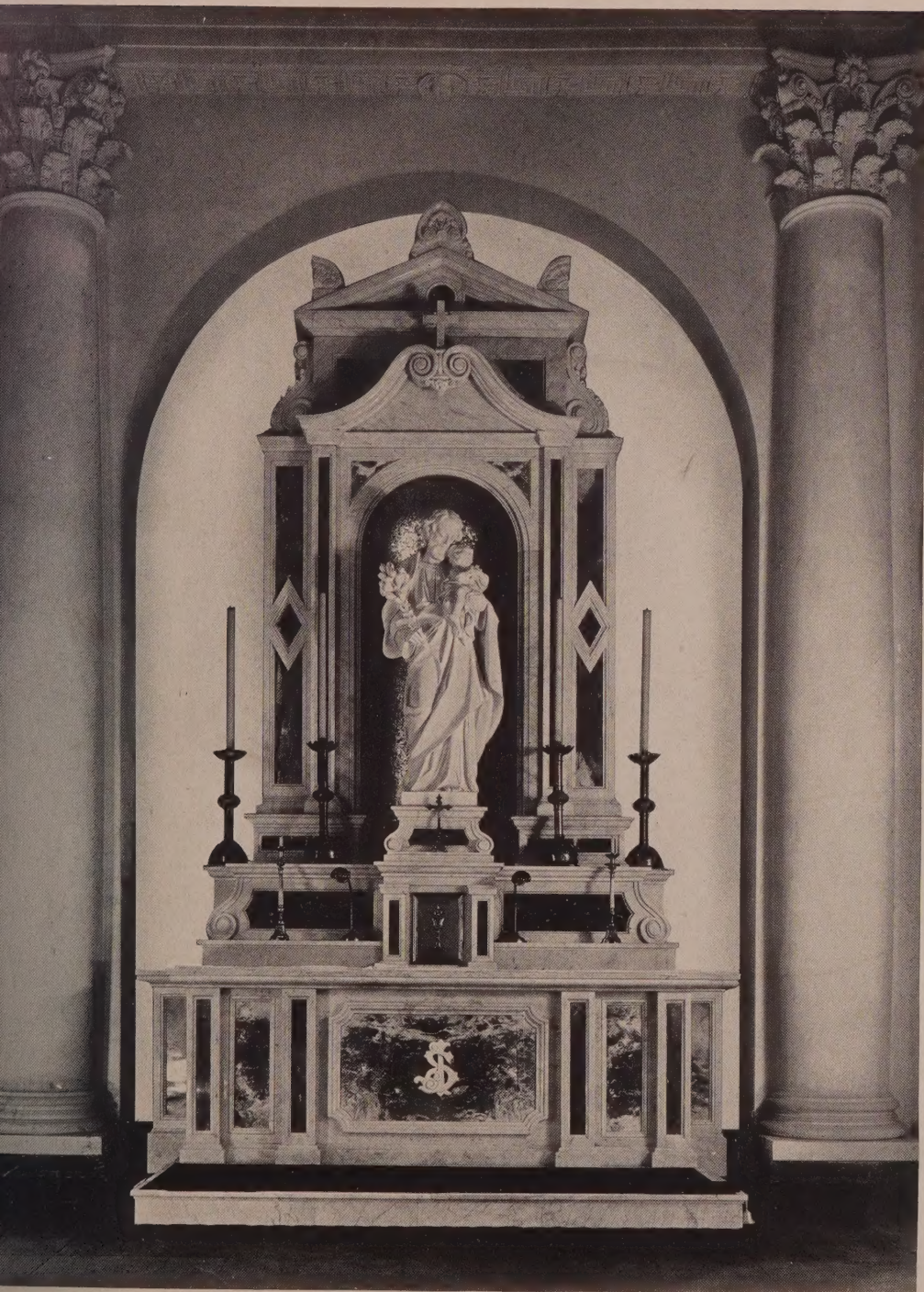
SIDE ALTAR, ST. FRANCIS CHURCH, SAN FRANCISCO, CALIF.

irely of scagliola and in splendid harmony with the main altar. This artistic altar fills its place admirably well. Like the main altar, it is beautifully perfect in its carved details and strikingly rich in the high polish of its surfaces.



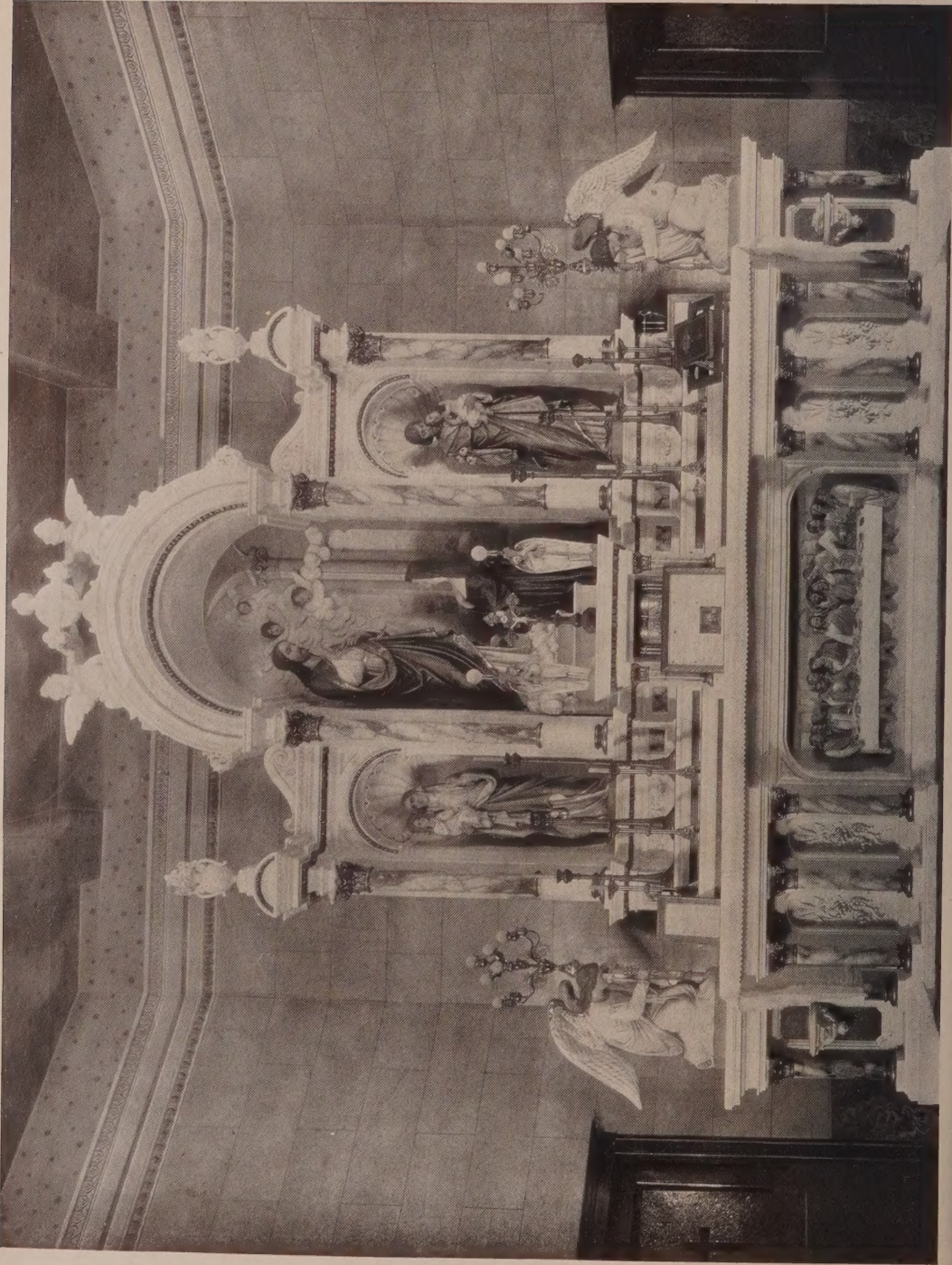
RIGALICO ALTAR, ST. PETER'S CATHEDRAL, PETERBOROUGH, ONT., CANADA

Designed to give prominence to the statue of St. Peter, "Keeper of the Keys" and incidentally patron of the Cathedral, this altar upholds splendidly the traditions of art as maintained by Rigalico and his associates. This beautiful altar, together with side altars, railing, pulpit, etc., in St. Peter's Cathedral, is a production of Daprato Statuary Company, Chicago, New York, Montreal.



MARBLE ALTAR, ST. IGNATIUS CHURCH, SAN FRANCISCO, CALIF.

-toned, skilfully blended colored marbles enriched by a spacious niche of flashing gold mosaic, envelope this altar in a wealth of beauty. It is a product of the studios of Daprato Statuary Company.



STATUES *in the* CHURCH

Should remind us of the infinite glory and beauty of Heaven.

They should aid devotion and inspire us to emulate the splendid examples they set forth in the beautiful lives of the saints.

They should be a source of comfort in time of sorrow and encouragement in times of affliction.

They should in other words to accomplish these things be *truly artistic*.

Artistic statues are statues of such perfect execution in form and detail that they actually impress the beholder with the virtues and attributes of the subjects they represent

Inartistic statues, on the other hand, lack beauty, possess no psychological appeal and are for their intended purpose, utterly worthless.

*Interested buyers recommend care and attention when purchasing art work of this kind for the church. When in any of the following studios can serve you to un-
derstand the advantage.*

ALTARS	}	Marble, Scagliola, Rigalico
ALTAR RAILINGS		
PULPITS		
STATUES—Marble, Orbronzes, Cement, Composition		
STATIONS OF THE CROSS—(Groups and Relief)		
CEMETERY GROUPS—Marble, Orbronzes, Cement		
WINDOWS—Stained Antique Glass of Exceptional Workmanship		
SOUNDING BOARDS—Daprato Patented Adjustment		
TREASURY LOCK STEEL TABERNACLE SAFES		
BAPTISMAL FONTS—Marble, Composition		
SHRINES—Marble, Scagliola, Rigalico		
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MONUMENT OF THE SACRED HEART, SACRED HEART ACADEMY, OGDEN, UTAH

Statue of Orbronz, executed by Daprato Statuary Company.